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PART I IS DIRECTED TOWARD THE NUMISMATIC BIBLIOPHILE AND COMPRISES HISTORIES OF THE AUCTION FIRMS AND DETAILED LISTINGS OF THEIR CATALOGS WITH COMMENTS ON SALE HIGHLIGHTS AND OTHER FEATURES

PART II IS DIRECTED TOWARD THE NUMISMATIC RESEARCHER AND CONSISTS OF TABLES GRADING THE CONTENT OF EACH OF THE SALES IN TWENTY-FIVE DIFFERENT CATEGORIES WITH A FINAL GRADE FOR OVERALL IMPORTANCE

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IMPROVING ON AN A+

Michael Hodder

We all know New Netherlands' 60th Sale (December 3-4, 1968) catalogue as John J. Ford, Jr.'s masterpiece. It represents the epitome of the numismatic auction cataloguer's art. John W. Adams, in his *United States Numismatic Literature II* grades this sale A+ and notes that it is "A strong candidate for the best executed catalogue ever." As a professional cataloguer, myself, I can attest to its importance in my own experience. It is one of the very few catalogues I come back to time after time, for examples of consistent style and logical organization that I can apply in my own work. Other auction catalogues may contain wider offerings, more exhaustive commentary, or greater rarities in the early American field, but few have been so well crafted and so nearly flawless in their presentation of relevant numismatic information.

It is with great pleasure, then, that I can report the discovery of an annotated copy of the original manuscript of the sale. Some years ago a miscellaneous lot was offered in a numismatic literature auction. The lot was composed of papers from the late Ted Craige's library and included correspondence, Ted's unpublished manuscript on Bungtown coppers, notes on Connecticut coppers (including his discoveries of 1787 M 33.47-TT and 52-G.2), notes on the Immune and Immunis Columbia coppers, and other papers on numismatic subjects. Tony Terranova purchased the lot at the time. When I began freelance cataloguing for Stack's in January of this year Tony brought the lot to me and together we went through the papers.

That's when this new discovery was made. At the bottom of the bag of Craige's papers was a manila envelope with a mailing label dated June 8, 1968 at Rockville Center. The envelope was addressed to Walter Breen in John Ford's distinctive handwriting, which has not changed in character for more than 30 years! Tony and I realized that something interesting could be inside the envelope and it was with some anticipation that we carefully opened it.

The first thing we saw was a note "From the Desk of John J. Ford, Jr." dated June 7, 1968 addressed to Walter Breen. The notepaper is identical to that Ford still uses for his short commentaries. I have received many of them over the years and have learned to expect their contents to keep me busy for days or inspire a new research project. The note reads, in its relevant parts:

I am sending to you, herewith, as per our telephone conversation of the other evening, xerox copies of pages from our forthcoming 60th sale, covering Colonial coins, lots 187 to 377, inclusive.

Kindly go over these, inserting any corrections or comments in red (or any color than black), that you feel are necessary. I would particularly like footnotes re die sinkers, etc., in the New Jersey series.

When finished, call NN, and Mrs. Neary will pick these up, and forward them to me.

The note concludes with Ford's offer of photographs of any lots that Breen wanted and a final paragraph that reads: "Kindly attend to this matter at your earliest convenience." It is signed "JJF".

You can imagine our excitement when we finished reading Ford's note, because inside the manila envelope was a full set of annotated xeroxes of New Netherlands' 60th sale! There are 63 pages of catalogue copy text, beginning with lot 187 and ending with lot 403. There are really two sets of xeroxes in this find. The first, 54 pages, is on thicker paper and includes the lots Ford referred to in his note to Breen, 187-377. The second, nine pages, is on thinner paper and the quality of reproduction is not as legible; it includes lots 378-403. The second set was not part of the material sent to Breen on June 8, 1968 and probably was added to the first at a later date, but one that was soon after Ford received Breen's requested comments and certainly before December 3-4 of that year.

The first set of xeroxes contains the manuscript as written by Ford. John's peculiarities of word choices, style of expression, and spelling idiosyncracies establish this fact. The second set, containing copy for most of the New Jersey coppers in the sale, was written by another person. It is probable that Breen was the author of this portion of the sale. It has been claimed that Breen wrote most of New Netherlands' catalogues during this and earlier periods, and the claim has been advanced in particular for the 60th Sale. Even a cursory reading of the manuscript contained on these xeroxes establishes that John Ford was the author of the lion's share of the copy, however.

The basic manuscript of the first set of xeroxes is Ford's own cataloguing. Typographic conventions are rendered in the text in the usual form, text to be set in bold face being underlined, 6 point type being indicated in the margin for footnotes. Each description, including headnotes, is in its finished form. The text is, in other words, very close to being final copy, ready for the printer. There are many editorial changes to the descriptions, in Ford's bold handwriting, made in black ink (thus the reason for asking Breen to use red). Breen's comments are in a thin, spidery hand done with a red ballpoint pen. Those that Ford decided to use are circled in green with a wide tipped marker pen; those not used are either crossed out (but still legible) or annotated by Ford with the word "IGNORED" in bold capital letters.

The second set of xeroxes, of lots 377-403, is quite different from the first. There are far more corrections made by Ford to this manuscript and far more personal comments than are found in the first set. Almost all of Ford's notes in this set involve questions about syntax, grammar, and logical organization of thought, as well as typographical requirements appropriate for New Netherlands' style. Ford's notes are in red ink in this section, but now a blue ballpoint pen is also used to annotate the copy and Ford's corrections. The blue ink notations are by Ford and are clearly done in haste. They do not indicate whether the notes in red were accepted or rejected; rather, they look like a sequence control system, each of the notes being crossed out as the editor dealt with them in series. From the looks of this second set of xeroxes, it appears that it is Breen's unedited copy for these lot descriptions.

There are many comments addressed to each other in the margins of the manuscript which nicely express their feelings and personalities. In the first set of xeroxes these comments are largely numismatic and somewhat neutral in feeling. For example, the manuscript footnote to lot 248 (a 1722 Rosa Americana penny) reads: "...The obverse has a small dot above main dot after S;...", exactly as it appears in the final, catalogue version. Breen annotates after the "S" in the above text: "being a colon;", to which Ford replies in bold green capitals: "BUNK!" In another case, lot 302 (1766 Pitt token), the manuscript copy of the footnote reads, in part: "While undoubtedly used to some extent as a circulating medium, these pieces were almost certainly issued as commemorative medalets, most probably circa 1768-69." Breen replies in red at the end of the footnote: "Why this date?", to which Ford replies by circling "commemorative medalets", drawing an arrow from the circle to Breen's note, and writing in bold green capitals: "THAT'S WHY!"

The marginal notes in the second set of xeroxes are, again, quite different. They represent Ford's comments about Breen's cataloguing and are very pointed. They were probably not meant for Breen to read! Against Lot 378 Ford wrote to Breen about a long pedigree Breen imbedded in the text: "Again, why not long ped.[igree] like this in 6 point? Take a week off and read NN59!" At the end of the page containing Lot 401 Ford wrote: "I feel like a teacher grading childrens' scribblings. If I were for real, somebody would flunk." On the last page of this set of xeroxes Ford graded Breen's cataloguing "F" with the comment "Rewrite or Fail"! Finally, harping on a subject still dear to his heart, Ford wrote above the description of Lot 402: "Your consistency only lasts a few pages at a time!" Those of us who know Ford and have submitted our own cataloguing to his critiques in the recent past know that he is a stickler for consistency in expression and logical organization of thought. The wise among us have benefitted from his criticism, which can, at times, be excruciatingly precise. His comments about Breen's contribution to the 60th sale show that he has, indeed, mellowed over the years.

Ford's own changes to his manuscript, occasionally following Breen's suggestions, are what make this discovery so important and interesting in the field of numismatic literature. They are of two types. The first are changes to style, grammar and syntax, and to what I like to call the cadence of a catalogue description (i.e., the sequence of presentation of information in a lot description). The second type involves changes of some numismatic importance.

In the first set of xeroxes stylistic changes are the most common and are largely of insignificant effect. They do not alter the numismatic content of the description. They include examples such as seen in Lot 190, the Noe-3 Oak Tree shilling. The manuscript of the fourth full sentence originally read: "Planchet partially granular and slightly split as usual for this carelessly made variety." On the xerox, Ford crossed out the words "usual for" and substituted "commonly seen on", creating the final version of this sentence we can read in the published catalogue. Some of these changes are logically difficult to understand and so represent Ford's purely personal stylistic choices. For example, the second full sentence of Lot 195, the Noe-9 Oak Tree shilling,

originally read: "Fully Fine; unevenly struck though perfectly centered." Ford changed it on the xerox to read: "Fully Fine; unevenly impressed although perfectly centered.", which is what we read in the printed description, today. The wording "...unevenly impressed although..." may have appealed to him as more formal in style than "...unevenly struck though...", even though both phrases exactly convey the same observation about the coin described.

There are massive and thorough stylistic changes in Ford's hand in the second set of xeroxes. In fact, almost every sentence in some lots bears the mark of Ford's red pen and acerbic commentary in the margin. These represent, essentially, a re-write of the copy Breen submitted on these lots.

There are few grammatical or syntactical changes noted on the first set of xeroxes. The few there are represent Breen's corrections of the spelling of some little used words. For example, Lot 234 was originally described as: "(Sou, c/s RF within crenulated oval).", so Breen corrected "crenulated" to "crenelated", as we read today. Similarly, Lot 295 was catalogued as "Another. Prognathic bust r., ...", and Breen changed the spelling of the second word to the correct "Prognathous", as it appears in the catalogue. Changes of this sort are not unexpected, given the rarity of the subject words. Words common in the vocabulary of an educated person are correct throughout this first set of xeroxes. Others, commonly misspelled by today's cataloguers, such as "iridescent" and "lustrous", are also correct in the manuscript.

On the other hand, there are numerous grammatical and syntactical errors corrected in Ford's hand on the second set of xeroxes. Many of the errors are fundamental ones, such as using the word "upon" when "on" is called for, or misplacing commas in long lists of surface color descriptive adjectives, or even misplaced or hanging modifying clauses. One or two sentences appear to be very clumsy constructs. For example, the penultimate sentence of Lot 394 (a Maris 65-u in Fine+) originally read: " This variety is only scarce, but in this condition and generally well struck on a planchet of any quality it is all but unobtainable." Ford's comment states: "Most stupid sent.[ence] I have ever read...". In the final catalogue text it was changed to read: "Hardly scarce, but seldom seen well struck on a planchet of any quality." It should be clear that the text contained in the second set of xeroxes is not as polished as that in the first and clearly represents a first draft of the New Jersey coppers given to Breen for cataloguing.

There are no changes to the cadence of any lot description in the first set of xeroxes. The sequence of presenting the parts of each is consistent throughout this set. The type of coin described is mentioned first. Then follow any required reference numbers (i.e., Noe 3; Crosby 3-F), which immediately precede the variety's rarity rating. Next comes a physical description of the variety (eg. Lot 209: "Large Tree, reworked obv. die of last; reverse of last."). The grade follows immediately afterwards in a short sentence. A verbal description of the physical appearance of the particular specimen being catalogued is next, followed by a statement of pedigree and whether the piece is plated in the catalogue. Where felt necessary, additional information is added in a 6 point footnote. This was, by then, standard New Netherlands cataloguing

style, created by Ford years earlier and refined to its classic appearance in the 60th Sale.

By contrast, there are many corrections to the classic NN cadence in the second set of xeroxes, as might be expected. The 6 point footnote to Lot 398 (VF Maris 17-b), for example, originally included only: "Very late die state with advanced obverse breaks. " The sentence "The undertype is not decipherable." was in the body of the description but following Ford's suggestion was moved to the footnote, where we read it, today. Lot 400 (VF+ Maris 34-J) was described, in part, as: "Obverse unusually bold and quite smooth with a lovely mottled brown gloss. Chip out of flan as made, at swingleetree. Reverse of lighter shade with hints of faded red." Ford's comment reads: "No consistency here & trend of thought changes, thus I changed it." The published catalogue description reads: "Obverse unusually bold and quite smooth with a lovely mottled brown gloss; reverse a lighter shade with hints of faded red. Chip out of flan (as made) at swingleetree." [Note: the spelling swingleetree is European, singletree being preferred in America.]

Changes of some numismatic significance are, as expected, few and far between. This holds for both sets of xeroxes. None represent radical restructurings of descriptions, revised attributions, or anything suggesting that the authors mis-identified a piece or its importance. The numismatic changes that can be found are mainly enhancements to existing text, and suggest that before any copy was written at New Netherlands correct attributions, best estimates of rarity, and grades had already been assigned to each lot (no grades show any changes, whatsoever).

Typical examples of changes from the first set of xeroxes include the headnote to Lot 189 (Noe-2 Oak Tree shilling), which originally read: "Very Rare Oak Tree Shilling, Noe-2" but which Ford changed in his hand to read: "Extremely Rare..." The rarity rating of the Oak Tree shilling in Lot 190 (Noe-3) was dropped from "low R-7" to "Rarity-6", however, a reappraisal still accurate today; while that of the Oak Tree twopence in Lot 206 (Noe-29) was changed from "possibly Rarity 8" to "borderline Rarity 8", a little high by today's reckoning. Lot 196 (Noe-11 Oak Tree shilling) was originally described with "...6 in date double-cut...", an inaccuracy that Ford changed to read "...6 in date recut...". He added the Crosby equivalents to Noe numbers 13 and 14 in the footnote to Lot 197 (intermediate state of N-13 and 14, called "N-13.3"), and revised the dating of the Oak Tree sixpence in Lot 199 (Noe-16) from: "(now known to have been struck in 1667)" to "(i.e. 1660-67)", following Breen's suggestion.

The second set of xeroxes contains the copy for most of the New Jersey coppers featured in the sale. Numismatic changes might be expected to be more common in this set, as it seems to represent a first draft of the catalogue copy, but examination shows that such is not the case. There are very few to be found, and those that can be are of the same nature as seen already in the first set. For example, the rarity rating of Lot 388 (Maris 6-C) was to be changed from " low Rarity 4" to simply "Rarity 4", but Ford ignored this by saying "What's the difference?" in the margin. In similar fashion, the rarity

rating was omitted from the Maris 78-dd in Lot 396. Ford noted the lacuna with the note in red "(Rarity-)", but forgot to add the number and so this never made it into the published catalogue. Finally, Breen ended his description of Lot 398 (a VF Maris 17-b) with the comment: "This die combination not rare, but the grade is." Ford altered the copy to read: "Rare grade for this otherwise common coin.", as we read today.

How did these xeroxes wind up in Ted Craige's possession? The answer lies in Ford's and Breen's annotations to lot 201, the Noe-21 Oak Tree sixpence struck over a cut down Spiny Tree Noe-14 shilling. Ford's manuscript copy reads, in part: "HVSET of MASATHVSETS mostly off planchet or partly replaced by a second border resulting from double striking...", exactly as it appears in the finished catalogue. Breen annotates these words with: "Overstriking? is it the shilling beaded circle?" Ford ringed Breen's annotation in green and in bold capitals wrote: "TED CRAIGE PLEASE CK [i.e., CHECK] COIN IN OFFICE". Either Ford's note was to himself, he called Craige in to New Netherlands to look at the coin, and gave Craige these xeroxes; or, Ford sent them to Craige for review. In either case, Craige probably obtained them after all the changes had been made to another copy of the manuscript, or on the printer's galleys, themselves.

For collectors of numismatic literature, or those of us who study the development of numismatic auction cataloguing style, the importance of this manuscript cannot be overemphasized. Not only is it the only surviving manuscript version of a New Netherlands catalogue, but it just happens to be the original copy for the firm's finest effort, the 60th Sale. Reading these pages, one can see how already tight copy was further controlled and pared down to the essentials required of an accurate description of a coin. The marginal comments from Ford and Breen to each other help convey some of the flavor of this pregnant time in the history of cataloguing. Finally, the clear preponderance of Ford's work, and his merciless editing of Breen's contribution to the New Jersey coppers section, show us the mind of the author of this landmark sale at work at what he did, and still does, better than anyone else active today.

Tony Terranova, who fortunately purchased and so preserved this manuscript, has decided to donate it to the library of the American Numismatic Society, where the recently sold New Netherlands bid books now reside. This is a most fitting repository for this priceless little jewel of numismatic literature.

TRIVIA DEPARTMENT

Most of us refer to a famous auction sale by the individual who wrote the catalogue. The school of thought prevalent in Attinelli's day, and extending for several more decades was that reference should be made to the auction house where the sale actually took place or to the auctioneer who called the sale. In the three columns below we have listed the name of a consignor, cataloguer and

auction house and then scrambled them. Anyone caring to straighten them out should send his solution to the editor.

Sale Name	Cataloguer	Auctioneer/Auction House
"A" Sale	Frossard	Anderson Galleries
Bryant	Cogan	Daniel Kennedy
Bushnell	Harzfeld	F.C.C. Boyd
Crosby	Low	The Collectors' Club
Deats	Smith & Sampson	Morgenthau
Dickeson	Woodward	Leavitt, Strebeigh & Co
Durand	Frossard	Bangs & Co
Finotti	Strobridge	Clinton Hall
Gay	Frossard	Davis & Harvey
Gregory	Raymond	Bangs & Co
Hills	Mason	Irving Buildings
Lilliendahl	Henry Chapman	Bangs & Co
MacKenzie	Haseltine	Birch
McCoye	Elder	Kennedy's Auction Rooms
Merritt	Edgar Adams	Bangs & Co
Newcomb	S. H. Chapman	Geo Leavitt & Co
Stickney	Woodward	Bangs, Merwin & Co
Thurston	Chapman Bros	Samuel T. Freeman
Wilson	Raymond & Macallister	Leonard & Co
Wilson, J. B.	Woodward	Bangs & Co
Wood, Isaac	Low	Bangs & Co
Woodin	Strobridge	Cooleys

... and as long as were are talking trivia

What new book in the numismatic arena contains ...

5000 pictures of happy campers

1000 pictures of the author

500 pictures of the author's wife

200 pictures of the author's children

100 dollar list price (but available for 50)

81 "Let's feel good about Silver Dollars" chapters written by

52 "I feel good about Silver Dollars" writers

50 pictures of record jackets

25 pictures of pin-up girls and belly dancers

1 monkey

0 . . .

THE PRINTING HISTORY OF THE GILBERT HALF CENT BOOK

P. Scott Rubin

Little has been recorded about the various printings of *The United States Half Cents. From the First Year of Issue, in 1793, to the Year When Discontinued, 1857* by Ebenezer Gilbert. It is apparent that since its first announcement in 1916, there have been many different issues of the book. For the Half Cent collector it stood the test of time, and except for a few minor errors, including mislabeling of plated coins, it was the standard reference until the issuance of Roger Cohen's book in 1971. A number of questions have been posed during the ensuing years about how to identify these different printings. Such questions as "How does one differentiate early printings of the plates from latter printings?", "What did the first issue of the book look like?", "How many copies were prepared with photographic plates?", "When did Paul Seitz issue copies of the book?", "Is the Seitz issue really a reprint?", "How does one tell Seitz plates from Elder issued plates?" After examining many versions of the book, I will try to answer all of these questions and in so doing will also give some historical background of the book's issue.

The first announcement of the Gilbert Half Cent book appeared in the March, 1916 issue of *The Numismatist*. On page 154, Thomas Elder placed the following half page advertisement:

A New Work on the U. S. Half Cents NOW IN THE PRESS

This work, which it is believed will be the standard book of reference used for Half Cents, list about 114 distinct varieties, not counting sub-varieties. With plates illustrating every variety. A ready work which makes identification comparatively easy. All the big rarities beautifully illustrated. Short-cut finding lists, enabling persons to identify the coins almost at a glance; tables showing degrees of rarity, etc. The most comprehensive work ever attempted.

By Ebenezer Gilbert and Thomas L. Elder. Price: Paper-bound copies \$2.50.

Cloth, \$3.00. Order now. Address the publisher

THOMAS L. ELDER,

32 East Twenty-Third Street, New York City

It is interesting to note that Elder included himself as author of this book, along with Gilbert. By the time the book finally appeared in print, Elder's name had been removed as co-author. His mentioning that the book is "NOW IN THE PRESS," agrees with the date of the preface written by Gilbert dated March, 1916. The finished work, however, may not have been available for many months with the delay caused by the shuttling of plates between Elder and S. H. Chapman, who actually performed the photography. It is known that the

photographs were first prepared without the variety numbers being indicated. There exist, however, copies of plates I, III, IV and V on which the white lettering has been applied by hand. This indicates that Chapman supplied original photographs to Elder with the intention that variety numbers be added. Chapman would then later transcribe this information directly to the glass negatives so that subsequent prints would contain both image and numbering. On Plate I, however, a problem arose with the image of the second obverse of 1793, and a photograph of that coin was pasted in place with a photograph of the plate then being made.

In addition, one should notice that the manuscript on plate I differs from that on the published versions of the other five. It does, however, match the other existing plates (III, IV and V) with original white lettering, and probably represents the hand of Thomas Elder. I feel the manuscript on Plates II-VI, i.e. those that were actually published, represents the hand of S. H. Chapman.

The timing and content of the ad in *The Numismatist* was designed to reflect the difference between this book and two other publications on the same subject appearing on the numismatic scene in the years 1915-1916. The first of these was *United States Half Cents Varieties*, by Geo. R. Ross published serially in Volumes 28-30 (1915-1917) of *The Numismatist*, while the second was *United States Half Cents*, privately published by Theodore J. Venn in 1916. Ironically, the Venn work was reviewed in the same issue (page 143) of *The Numismatist* as the first Gilbert ad.

"We have received from the author, Theo. J. Venn of Chicago a member of the American Numismatic Association, a copy of his "United States Half Cents." which is just from the press. The contents of the book are concisely set forth on the title page, which states that it includes "a description in the different states of preservation and their approximate monetary value as based on the average results of public coin auction sales during a long term of years.

"In his introduction to the book, which has the caption "Facts for Collectors," the author discusses the half-cent series in general and, among other things, explains why the half cent has not been as popular with collectors as the large cent. Under the heading "What Constitutes Condition" he gives with considerable detail the different grades of condition which have been adhered to by collectors in general and which he believes should be fully maintained.

"In the list of half cents by years Mr. Venn describes the marked varieties of each year and moments on the issue, and gives the value of the coin in each of the different conditions in which it is found. The total coinage of each year, where ascertainable, is also given.

"The book contains a great deal of information which the collector of the half-cent series should know, and it will no doubt meet with a ready sale."

It would seem that Elder felt that his book was about to be overshadowed by two works already making a name in the Half Cent field, and 1916 saw the third and the most important publication on the subject rise with a declaration that it would be the standard on the subject, which, in fact, it was.

Elder's advertisement appears to have made Ross rethink his strategy of describing the dies of one or two years per issue with the serial not being completed until April 1917. In the May 1916 issue of *The Numismatist*, he interjected "Die Varieties of Half Cents - 1793 to 1857," which was a table of varieties for all years - those already published and those that would not appear for another year. This may be seen as his attempt to hold off interest in the Gilbert book, but Elder countered in July with a half page ad of his own (p342):

"The Gilbert-Elder Book on U.S. Half Cents has been O.K.'d by the best collectors. It is beautifully printed and by its help any half cent can be classified in a few moments. No hard study of tables on measurements; no puzzling descriptions. Our quick finding hints enable anyone to locate the number immediately. Price, with plates, \$2.50. Sent on approval."

The above pricing is interesting as the \$2.50 price stated in March was to be for the paper bound edition and none in cloth was advertised. The reader should keep this in mind when examining copies for first editions as many were sold unbound with the plates loose. Examination of the plates becomes the key for a bibliomaniac.

The following questions are the ones usually posed in trying to date a Gilbert book or a set of loose plates.

1. How does one differentiate early printings of plates from latter printings?

The clue for identifying the first issue of the photographs is found on plate II. In the lower right side, one up from the bottom an 1804 half cent is illustrated with a white number "10" under it. On the first issue of the plates the "0" is complete with no missing white ink. That this is the first issue of the plate is evidenced by two copies of this state of the plate, identical to each other and autographed and numbered by Ebenezer Gilbert. It will be shown later that the second issue of the plates was made after Mr. Gilbert's death on January 10, 1922.

In the second printing, two determining items may be noted. While the first issues were prepared with a matte finish, the second were actually glossy. In addition, on the second issue the "0" noted on plate II, lacks some sharpness at the top of the numeral (K11-K3). That the second printing of plates used glossy paper may be established by a discovery by Frank Katen of a group of unbound plates in an original box with the following markings:

SENSITIZED PAPER
EASTMAN KODAK COMPANY
ROCHESTER, N.Y., U.S.A.
"Nº1 FOR EXTREME CONTRAST NEGATIVES FORMERLY
LABELED SOFT GLOSS SINGLE WEIGHT AZO F1
ONE GROSS 8X10 EXPIRES FEB. 1, 1925

Thus it appears that the box was from the second printing of the plates and as can be seen the type of paper used was light weight glossy paper. As Gilbert had died in 1922, it would not have been possible for an issue of the book with the second plates to have been autographed by him.

The clue to the third and all subsequent printings is that the same "0" on plate II now is very poorly formed lacking much of its right side. This key point, the deterioration of the "0" on plate II, comes from the fact that the white lettering on Plates II through VI were placed directly upon the glass negatives. In storage or in the print making process, some of the white ink for this one numeral began to crumble giving us these "plate states."

2. What does a first issue of the book look like?

The first hardbound copies were issued in russet cloth with the title page noting "Copyright Applied For." It also has plates bound spaced within the text rather than together in the rear. The plates are of a matte finish and are printed on medium thickness photographic paper. Later officially bound copies usually are of green cloth with the plates bound as a group in the back of the book.

3. How many copies were printed with photographic plates?

The text of the book was printed in such quantity that copies of the text remained available in signatures as late as the 1960's. Plates, however, were not printed in such large numbers with only fifty sets of plates being prepared in 1916 for binding with the text. In Elder's Sale 194, March 19-22, 1924, he notes under Lot 1988 (a copy of the book) "The last of the first 50 copies and all present sets of plates used up." Elder later states (Sale 196, June 11-14, 1924, lot 1715) "Recently bound as the first edition of only 50 copies was all sold. This second lot consists of only 60 copies and will soon be sold. Retail price \$4.00. Photographic plates by S. H. Chapman, Esqr." From these two lot descriptions, we note that the number prepared with plates was 50 for the first printing and 60 for the second.

4. When did Paul Seitz issue reprints?

It appears that sometime shortly after Elder's death in 1948, Paul Seitz, who is reported to have been Elder's son-in-law, issued copies of the book. The first copies were text only as seen in the following from Seitz to a Mr. Johnson.

12/7/1949

"Originally the Gilbert Half Cent books were offered both with and without plates. With plates it is now rather rare, selling around \$7 to \$10. Might mention that I have access to the original metal plates that were used for the printing. I am now checking the copyright status and if I find that I would be allowed to make reprints, am planning to do so. If I can, will contact all the collectors who have ordered a copy as I had advertised."

Thus it unlikely that Seitz prepared any photographs before 1950. His use of the term "metal" probably indicated that he had not yet examined the plates he had acquired from Elder when he wrote this note. These plates are still in existence having been advertized in *Penny Wise* some years ago.

5. Is the Seitz issue really a reprint?

Since the text used consisted of overrun original 1916 printings by Elder, it is not a reprint. The plates are later impressions taken from the original glass negatives. (A parallel situation exists with the Browning book on Early Quarter Dollars where original 1925 text was combined with circa 1950 plates made from original negatives).

6. How do you tell Seitz plates from Elder issued plates?

The problem here is more complicated. Plates whose diagnostics match the description of versions or 2 are by definition Elder printings. After those printings, Elder made at least one more (state 3) which I have seen in a semi-glossy, thick paper edition obtained in 1941 by John Ford directly from Elder. Seitz made one or more editions of plates on a medium thick, highly glossy paper. The most commonly seen version comes in a black or dark blue composition cover with a wire spiral binding. In addition, these plates may be found unbound, and matching Elder's state 3, only the style and weight of paper may be used to distinguish them.

THE PRINTER'S DEVIL

Joel Orosz

When the sap begins to run in the trees, it is time once more to honor the saps who place ads in the coin papers. Yes, it is time for the third annual presentation of the most dubious honor in all of numismatics, the "Shammies." Again, the winners have been chosen by the Academy of Wretched Excess in Numismatic Advertisement, and they are being honored for excellence in the employment of hyperbole to increase sales. Despite the recession and the dismal coin market, a record number of winners will be honored this year, which demonstrates that Dr. Johnson was wrong. "Patriotism is only the *next-to-last* refuge of a scoundrel. Now, the envelopes, please...

The "Anyone here speak English?" award goes to David Hall, for this bewildering example of descriptive overkill: "CREAMY \$5 LIBERTY 1904 \$5 Liberty, PCGS MS-66. Spectacular surfaces. Dripping with frosty gold luster. 100% fully struck. The 1904 Philadelphia Half Eagle is reasonably three in all grades." Judge's comment: huh?

Coin World 9-25-91, p.20

The "Don't know much about history" award goes to intrepid double winner David Hall for claiming that "the trade dollar is one of the world's most important type coins..." The trade dollar was a commercial flop and is the only American coin ever to be repudiated as legal tender. Judge's comment: Does Mr. Hall drive one of the world's most important type cars, like an Edsel?

Coin World 9-25-91, p.20

The "This is my final offer--until tomorrow" award goes to E.J. Aleo & Co, whose ad for a General Schwarzkopf silver bar carried this stern warning: "IMPORTANT; If you want this limited edition it is strongly advised that you order now since this offer will not be repeated in *Coin World*." The asterisk directs the careful reader to this disclaimer in agate point at the bottom: "If this offering is repeated in *Coin World* it will definitely not be repeated for many months (possibly Christmas season)..."

Coin World, 7-3-91, p.23

The "We know what is in bags we've never opened" award goes to Foothill Coins for this mind-bending claim: "Nothing has been, or will be taken out of these bags. In fact, most of the bags haven't even been opened -- just enough to make sure that they are all "S" mints."

Coin World, 7-3-91, p.112

The "I guess that means they really look worse" award goes to Paul Sims, Inc. for using the following line to pitch one pound "silver eagles": "These are NOT U.S. Mint products, but they almost look better!"

Numismatic News, 4-30-91, p.9

The "Mother Theresa 'we never even considered making a profit'" award goes to Accugrade, Inc. for their self-description as "a company whose main interest is to document, educate, inform, and package and ensure long term safe storage of your rare coins."

Coin World, 4-24-91, p.41

The "Fidel Castro Memorial Harangue" award goes to double winner Paul Sims, Inc. for shouting that coins are "amazingly ridiculously, blatantly and most of all, OBVIOUSLY too cheap."

Coin World, 4-17-91, p.6

The "Funny, it sounds like the usual hype to me" award goes to Dr. Terry McGarth who shells his newsletter, entitled *AU*, thusly: "Once every couple of generations, the opportunity comes along to make a lot of money with hardly any risk. If you do what I do there is a good chance you could be rich by 1995. *AU* is NOT the usual hype."

Coin World, 4-17-91, p.13

The "Noah Webster, phone your office" award goes to IAM enterprises for their peddling of "The Million Dollar Bill - - An 'Authentic' Collectable created by the American Bank Note Company." Judge's comment: "Yet, its a genuine fake."

Numismatic News, 4-30-91, p.18

The "My, isn't that convenient" award goes to the Royal Hawaiian Mint, which "accidentally" made mistakes on the design of their bullion "coins" commemorating the 50th anniversary of Pearl Harbor. Rather than destroy the "error" strikes, the Royal Hawaiians are hyping them, announcing that "the original 1,367 'errors' will be available after Dec. 7."

Coin World, 11-13-91, p.23

And now, in a historic moment, we honor our first-ever triple winner. The "B. Max Mehl 'uncirculated for the coin'" award goes to David Hall for his commentary upon the grading practices of his firm, the Professional Coin Grading Service: "You've got to grade the coins as high as you can by our standards", he said of the instructions given to the staff. "Our emphasis is to hammer on the guys [grades] to give the highest grade we can"

Coin World, 10-30-91, p.3

The "high tech voodoo grading" award goes to Compugrade, which now grades by decimal increments, as well as luster and cameo indices. Judge's comment: Since the current grading system is unworkable due to its complexity, it is very logical to "solve" the problem by tripling the complexity!

Numismatic News, 8-13-91, p.45

The "water not included" award goes to the House of Onyx, which offered to sell "1,000 Carats of Emeralds for only \$16.00." Judge's comment: These are uncut, unpolished, and ugly. One sentence in the ad unintentionally reveals the truth about this "bargain." "Just imagine the surprise at someone's face when they take one of the Gemstones and wet it to see the beautiful Green show up." Judge's comment: Until it dries, that is.

Coin World, 12-4-91, p.80

The "legal Tender -- just not here" award goes to the Franklin Mint, which pushed "The Discovery of America 500th Anniversary Coin collection" with a large red headline proclaiming it to be an "Official Government Issue." Fine print reveals it to be legal tender of the British Virgin Islands.

Numismatic News, 12-31-91, p. 11.

The "Roseanne Barr Arnold good taste in advertising" award goes to Mastermint for its elegant 1 once bullion round, "Tinkle Bells." This piece depicts Santa Claus, in rear view, relieving himself into a urinal. Judge's comment: as witty as it is tasteful!

Coin World, 12-18-91, p.34

The "Overgrading for fun and profit" award goes to PCI for implying that most coins sent them are given a "Premium Quality" rating. As they say, "substantial 'generic' grading will not suffice at PCI." Or, as their formula states it, "PQ + Grading + Slabs = \$\$\$ in your pocket." Judge's comment: more like \$\$\$ in PCI's pocket.

Numismatic News, 12-31-91, p.55

The "Casey Stengel torture of the English language" award goes to Chaim Greenberg, who made the following memorable statement while marketing the book *Path of the Righteous Gentile*: "Verified results of increased prosperity into many thousands of dollars as well as higher quality of living to who keep these laws."

Numismatic News, 12-31-91, p.65

And finally, a special award to a normally responsible advertiser, but one that obviously does not proofread copy. The "boldest prediction of the year" award goes to the Coin Dealer Newsletter. Their ad features an 1878 Morgan Dollar, with the following notation: "Our prediction: in 1991, the price of this coin will definitely go up, or down, or maybe it won't." Normally, this would be a reminder of the pitfalls of prognostication. However, since this spot ran in the January 13, 1992 issue of *Coin World*, it seems that someone on the CDN staff might have been willing to venture a guess as to what that dollar would "do" in 1991!

Coin World, 1-13-92, p.7

This completes Shammies III. The Academy looks forward to being with you again for Shammies IV next year. Until then, just remember the Shammies' motto:

It's alright
If you buy,
If you've read them first
With a jaundiced eye!

WOODWARD SCRAPBOOKS

Charles Davis

Lack of space in the last issue caused us to remove several paragraphs from our paper on Elliot Woodward, but we did want to make some mention of the following excerpt taken from his 81st catalogue - April 19-22, 1886.

"The compiler of this Catalogue endeavored to bring together a good working collection of books on Numismatics and in addition many years ago he undertook to obtain everything possible issued on the subject by amateurs, collectors and dealers. His plan contemplated not only catalogues of private collections but of dealers as well, their offerings at private sale and at auction.

Reference to the catalogue will show that while few auction sales made in the country are omitted, the offerings of dealers at private sales are to be found here with scarcely an exception. A painstaking effort has also been made, in many cases attended with great trouble and some expense to bring together the fugitive articles that have from time to time appeared in newspapers and magazines. A great quantity of these has been gathered, sufficient to fill a number of large scrap books. This vast amount of material, designed to illustrate Numismatics in America, historical and commercial is doubtless unrivalled in extent by any other collection existing, and the owner parts with it with much regret and leaves to other and abler hands to complete a work which he has long contemplated."

A hint at the extent of Woodward's clippings is shown by Lot 1893

"Peck, William D. *Books and an Extensive Collection of Minerals, Coins, &c.*. Cambridge 1823, This catalogue antedates by five years that of the celebrated Benj Watkins sale. This collection is believed to be the first collection of coins ever offered for sale at auction, and the catalogue is doubtless unique."

While George Kolbe, following on the seed planted by Joel Orosz, has since discovered an even earlier sale, that of Pierre Eugene du Simitière, Philadelphia 1785, we admire Woodward's attention to detail. We would imagine that the reclamation of his scrapbooks from a forgotten attic would stimulate more than just a mild bit of interest in several quarters.

FROM THE EDITOR

¶ We have received a very generous offer from William Malkmus to prepare an index for *The Asylum* Volumes VI-X, and he has already prepared a draft including all numbers to date. Members wishing to see their names in this index still have two issues of Volume X to which they may contribute. (This is also a not too subtle hint that we would like to see more than the usual contributors submit articles for review)

¶ Collectors of Ed Frossard's catalogues have maintained a blank space in their libraries for his Sale N^o 78, which is listed by John Adams "No such number published." However, Dan Hamelberg recently sent us a copy of Frossard's 131st sale in which F placed the following notice: "Wanted. Catalogues 62 and 78 of my series, priced or unpriced." This is hardly of the magnitude of Samuel Brown advertising for the 1913 Liberty Head Nickels that he already had the market cornered on, but we wonder if any of our readers care to comment on Frossard's request.

¶ Armand Champa is trying to assemble a complete set of the reprints of *The American Journal of Numismatics* prepared by the Johnson Reprint Company circa 1965 and is not certain that all numbers exist. We know that this firm purchased back issues from the A.N.S. and then borrowed those years necessary to fill in the gaps. Thus they had access to all issues, and we believe they reprinted all 53 volumes. Frank Campbell, Librarian at the A.N.S., has advised us that even they do not have a complete set of reprints as Johnson sent them reprints of only those years for which they had borrowed originals. We would appreciate receiving a list of reprint volumes owned from any reader who may have them in his library.

¶ Joseph Boling, A.N.A. Head Judge, comments on Wayne Homren's article on exhibiting literature in the last issue of *The Asylum*. "The rules do not yet allow an exhibit to be installed by someone other than the exhibitor; a surrogate can be used for take-down, but not for set up." [also] "The exhibitor's appeal period is from 8:30-10:30 AM on Friday. The exhibitor must also know that an appeal ... can result in a reduction of points."

¶ A numismatic society, unless it is to exist simply as a correspondence club, should look to provide some service to its membership and to the science in general. N.B.S., frankly, has done little other than publishing *The Asylum*, and conducting its annual meetings at the A.N.A. Annual Convention. We are already painfully aware how difficult it is to motivate individuals to complete those tasks that they have signed on to, and so we hesitate to suggest a club project. Early American Coppers, for instance, was formed in 1967 with lofty aspirations of assisting Sheldon with a revision to *Penny Whimsy*. Twenty-five years later, the book remains but a manuscript. Yet we would like to suggest the following idea. Despite the whimsical name of the society and its journal, N.B.S. is comprised of serious numismatic students who use their libraries for the content contained on their shelves. Many of us have assembled runs of periodicals and derive some satisfaction simply from owning sets of *The Scrapbook*, *The Numismatist*, *The American Journal of Numismatics*, etc. Just these three titles alone occupy over fifty feet of shelf space, yet we really do not know how to find anything in them. Periodicals represent the single most untapped source of numismatic information simply because no index or no decent index exists. Our suggestion to be considered by the membership would involve the club-sponsored preparation of a consolidated index for the above three periodicals as well as both *Coin Collector's Journals*, *Mason's Magazine*, *Mehl Monthly*, both *Numisma's*, *Numismatic Review*, and perhaps *The Whitman Journal*. We have our own ideas as to how this might be accomplished, but at this early stage, we merely plant the seed. We will not open a larger mailbox to accommodate the flood of responses, but perhaps several of our readers might have some suggestions (constructive, please) on these thoughts.

Advertisement in December 1915 *Numismatist*

Mr Low First

In number of public sales past or present catalogers - 183

to adopt "trime" for the 3¢ silver coin, introduced by Jas. Ross Snowden, Director of the Mint, vide p. 112 in his description of the mint collection of coins, 1860; also endorsed by Isaac Francis Wood, about 1873

to have a typewriter

to have a telephone

to have a registered cable address

to have a automatic numberer

to commence public sales at 1:30 P.M. (2 P.M. for 40 years)

to conduct sales in a hotel

to act for the auctioneer

to use the millimeter scale of measurement

to use a return envelope

to use the Modern window envelope

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BOLENDER SNAPS

P. Scott Rubin

On page 93 of the August 1915 issues of *Philatelic West and Collectors World*, is an advertisement with the heading **Bolender Snaps - Eat 'em up**. The ad was of course placed by M. L. Bolender of Orangeville, Ill, a gentlemen known to us as the writer of 197 auction sale catalogues and the standard reference on the Early Bust Dollars. In *United States Numismatic Literature, Volume II*, John Adams notes "The hobby became a part-time business in 1923..." This date is accompanied by a footnote "In [his] Sale 37, composed in 1928, Bolender refers to 'Knowledge gained through 15 years of earnest dealing in coins.' This would start his career in 1913, but there is no external evidence to confirm this date." With this advertisement, we have now confirmed his entrance into the business by 1915 at the latest.

BOOK REVIEW

David Block

Elizabeth M. Harris. *The Art of Medal Engraving, A Curious Chapter in the Development of 19th Century Printing Processes*. Newtown: Bird & Bull Press, 1991, Quarto, 40 + 12 + (6) pages, illustrated, \$160.00

As Ms Harris explains, a mechanical process for producing engraved copper plates was developed early in the nineteenth century. Numismatists had long been unhappy with the inaccuracies in prints from hand-engraved plates which supposedly pictured coins and medals. The development of the medal engraving machine made it possible to produce illustrations which give the illusion of photographic quality. She describes the work of several men in France, Great Britain, and the United States who contributed to the improvement and commercialization (such as it was) of the device. Among the illustrations is a halftone copy of the picture of the second United States Mint published in Eckfeldt and duBois' 1842 *Manual of Gold and Silver Coins*, produced from Joseph Saxton's medal ruling machine. Another illustration is an actual engraved page from the great French publication, *Trésor de Numismatique et de Glyptique* (twenty volumes, 1834-1858), this from the machine of Achille Collas. To avoid being accused of being a biblioclast, the publisher (Henry Morris) explains that the leaves he used came from defective volumes of the *Trésor* supplied by George Kolbe.

As an appendix to Ms Harris' article, the publisher has added an interesting 1837 article by a Vincent Nolte, reprinted from *The Literary Gazette*, concerning an unsuccessful attempt to gain a government subsidy to issue a medallic history of Great Britain illustrated with plates engraved by Achille Collas. Although the attempt was defeated on the grounds that Collas was French and that his process produced distorted images, the real issue was that an Englishman named John Bate wanted the subsidy. It was never received, and the publication was abandoned.

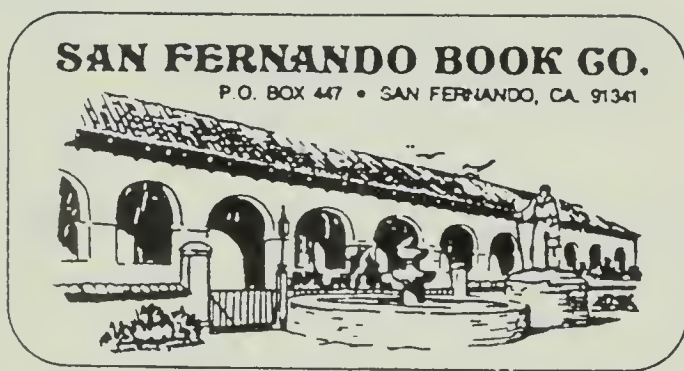
Although in addition to Eckfeldt and DuBois, a few other numismatic books published in this country have illustrations from Saxton's machine, the development of photographic illustrations and the processes based on photography (see G. Kolbe "Photographic Illustrations in Numismatic Literature," *The Asylum*, Vol I N°1) meant the demise of mechanical copying of coins and medals.

EARLY AMERICAN COPPERS CONVENTION

At the E.A.C. Convention held in St Louis April 2-5, Dennis Mendelson exhibited his impressive collection of original works on large cents. Containing virtually every standard reference on the subject, the display included legendary rarities including an 1881 Andrews (1816-1857), both the 1869 and 1870 editions

of Maris (1794), a leatherbound 1925 Newcomb (1801-1802-1803), and a leatherbound 1931 Clapp (1798-1799). Dennis is also to be congratulated on acquiring from Fred Lake a letter (illustrated on page 23) from Howard Newcomb to Damon Douglas. In it, Newcomb notes that his large cents were being moved away from the war zone and that his manuscript on the late date book was also packed away. Given that Clapp had written a foreword for it in 1940, we wonder why Newcomb still had it in his possession two years later and two years before Stacks would publish it.

As a surprise highlight to the Convention, Eric Newman provided an open house Friday evening at the Mercantile Bank's Money Museum which he oversees. Bibliophiles in the group headed straight for the library which is neatly housed in a two floor office at the rear of the museum. Convinced that we needed more than just an hour, Mr. Newman offered us the opportunity to return for a private showing on Saturday, an invitation quickly accepted by your editor, John Burns, and Wayne Homren. Wayne has promised to submit an article for a future number of *The Asylum* detailing some of the highlights we encountered.



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Dear Mr Douglas -

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I have already shipped my cent collection East to be stored in a steel and concrete vault far from either coast. My works on The 1816 '57 cents is also packed away.

I suggest you take your troubles to Henry Hines who you already know.

I regret I cannot do anything for you at this time

Yours very truly
Howard R Newcomb.

ANA #91

PRESIDENT'S MESSAGE

P. Scott Rubin

Since our last issue, a number of events have occurred that have had a significant effect on our hobby. On April 2, 1992 the United States Mint celebrated its 200th anniversary. Two noted historians, one of whom is N.B.S. member Q. David Bowers, spoke at the official celebration. I know he needs no introduction to this organization, and his talk was brief but interesting on many levels. The second important event was the private sale of the largest and most complete large cent collection ever formed. This event saddened me because now there will not be a properly prepared listing or auction catalog of this collection. If an auction had occurred, I know most, if not all of our members would have added the catalogue to their libraries, and many would have attended the sale and probably purchased an item or two from it. The third notable action was by Harry Bass, who has established a foundation to hold his large collection and make it available for research. This may turn out to be one of the best things to happen to the hobby in years if access is made available and a catalogue of its contents is published, as stated as one of the foundations goals. I wonder if Mr. Bass's extensive library is included.

Please remember our commitment to provide the A.N.A. with exhibits for this years Convention. Please write to the A.N.A. or to me for information so that we may have a good showing in our first year's exhibit class.

The following was submitted by an anonymous member, who thinks he clipped this from a Superior catalogue, or maybe a Kagins, or maybe Kreuger, or maybe . . .

A beautiful, outstandingly immaculate and scarce example with shimmering, rich, lustrous surfaces and a pleasing and very appealing mellow creamy and satinlike appearance. Extremely attractive with pristine, unmarked, and sharply brilliant fields which are bright, deep mirror prooflike, and luminescent. Splendid peripheral toning with an amazingly nice contrast between the original gleaming reflective surfaces and the superior frosty ultra clean cameo devices. Exquisite rose touches and light hints of glossy golden hues burst from this elusive rarity. There is also a ample supply of incredibly decent tinges of crisp silvery sparkles throughout. This spectacularly vibrant specimen of majestic proportions is as captivating as it is magnificent. A truly handsome, highly underrated, and impeccably remarkable coin of this quality is virtually impossible to locate in this gorgeous and ultimate state of preservation. None finer. Perfection. Unbelievable. Wonder Coin!

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THE ASYLUM

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Spring, 1992

Editor: Charles Davis, NLG
 Box 1412, Morristown, NJ 07962

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NBS Membership: \$15 annual dues for North American addresses, \$20/year elsewhere. All members receive *The Asylum* for the current calendar year. Requests for membership should be submitted to The Secretary, NBS.

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Contact

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